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AMERICAN ART NEWS.

Vol. V. No 15.

NEW YORK, JANUARY 26, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Pictures and sketches by the late Gustave Henry Mosler and pictures by the late Henry Farrer. Also Farrer collection Oriental porcelains, curios, etc. Opens Feb. 1.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Plates from F. R. Martin's "History of Oriental Carpets Before 1800."

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Exhibition of portraits by A. Benziger, January 15 to 31.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings of Newport Gardens, by Mary Helen Carlisle, to February 1, and pictures by Howard Russell Butler.

Collins Galleries.—XVIII. Century English and French oils, and charcoal drawings by Oscar Fehr, to February 5.

Durand-Ruel Galleries.—Pictures by Claude Monet, January 26 to February 14.

Duveen Galleries.—Special loan exhibition of Chinese porcelains.

Ehrich Galleries.—Portraits of early schools.

Fifth Avenue Art Galleries.—Spanish and Italian embroideries and Flemish tapestries, from D. K. Kelekian, January 28-31.

Fishel, Adler and Schwartz.—Canadian landscapes by Miss C. Johnson, February 4-16.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfurt.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture.

Holland Art Galleries.—High class modern paintings.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of Whistler Etchings. Portraits by Wilhelm Funk, February 4 to 16. Water colors by Anthony Dyer.

Leicester Galleries, London.—Works of C. C. Shannon, and water colors by Ruth Dollman.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by the late Dr. LeRoy Milton Yale.

Macbeth Galleries.—Pictures by Paul Dougherty, February 1-17.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition by Robert Henri, February 4 to 18. Exhibition by Everett Shinn, January 21 to February 2.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of paintings by Howard Gardiner Cushing, to January 30.

Noé Galleries.—Water Colors by Walter L. Palmer, January 28 to February 9.

SALES.

American Art Galleries.—Mosler and Farrer pictures and Farrer porcelains, begins February 7, 8.15 P. M.

Fifth Avenue Art Galleries.—Kelekian collection, January 31 to February 2, 2.30 P. M.

Jules Charles Aviat, a reproduction of whose characteristic portrait of a fair Parisienne, Mlle. G. Daru, daughter of Count Daru and granddaughter of M. Magne, the famous French Minister of Finance, appears on this page, and



PORTRAIT OF MLE. DARU OF PARIS
By Jules Aviat

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Pictures by Mr. and Mrs. Colin Campbell Cooper, February 4-16.

Pratt Institute.—Exhibition of Paintings by William L. Lathrop, to January 31.

Ralston Galleries.—Works of Art.

Sivadjian Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Pictures by Swiss artists, January 26 to February 7.

who now has a studio in New York at the Brevoort House at Fifth Avenue and Eighth Street, was born at Brienne le Chateau in the department of the Aube in France. Although strongly influenced toward an art career in youth, he yielded to the wishes of his father and entered the employ of a railway company. He left his post, however, in 1872, in order to pursue his art studies, and went to Rome, where he met the painter Hebert, to whom he was presented by the Princess Ruffo-Scilla. Hebert, who was then director of the Villa Medici, interested himself in his new pupil, whom he brought with him to Paris in 1874. The young artist then entered the atelier of Bonnat, and

followed the tuition and advice of his two masters, whose friend he has remained. Since that period he has exhibited every year at the Salon, where he has won many honors, and for ten years past has been "Hors concours." His principal works are a "St. Elizabeth of Hungary," "Charlotte Corday," in the Rouen Museum, "The Farriers" at the Troyes Museum, and "Young Girl Singing to her Guitar Accompaniment," in the Rouen Museum. Among the numerous portraits that he has exhibited at Paris are those of Professors Landouzy and Poyrot, the latter the famous surgeon; Prof. Ribement Deraique, Count Lemerrier, and M. Georges Lefeuvre, director of the Louvre.

The Marquise de Maillart-Lafaye, the Marquise d'Alligre, the Countess de Bouzonniere, the Countess de Laurieres, and the Baroness Corvirart, as well as many children of prominent French families, have all been painted by M. Aviat.

Last year the artist went to Louisville, Ky., on request of Mr. Thomas Ballard, and there painted the portraits of a dozen pretty Kentucky women.

This is the first visit of M. Aviat to New York, where he has been exhibiting at the Knoedler Galleries his successful and charming portrait of Miss Bessie Abbott.

RARE DISPLAY OF PORCELAINS.

When the Messrs. Duveen conceived the idea of organizing a special loan exhibition of Oriental porcelains owned in this country, at their galleries, No. 302 Fifth Avenue, and which opened last week, and is now in progress, they doubtless little realized themselves, with all their knowledge of the subject and the location of the choicest specimens of the art—the result that would attend their plan. While it is possible that a collection of the size and importance of the present one, with its 464 numbers, might be found in Europe, it is doubtful whether any such collection, containing so many individual specimens of rare quality and value could be there assembled.

For twenty or more years past the taste for the collection of rare Oriental porcelains has been slowly growing in the United States, and the number of collectors has also been slowly increasing. Those with sufficient perseverance, knowledge and inborn or acquired taste, and above all of sufficient wealth to secure the specimens that are truly unique and consequently at times almost priceless, can still be almost counted on one's fingers.

So the present display, which should be seen and studied by all art lovers, is not only beautiful beyond compare in itself, but is a significant object lesson of the money power of American collectors, which could alone draw most of the specimens shown, from the collections, both public and private, of Europe, and even of the Orient itself.

The effectiveness of such a display depends largely upon its arrangement from the historical, color and design and even the species, viewpoints, and upon its cataloguing. It would be difficult to find fault with the arrangement, which has been the result of

(Continued on page 4)

IN THE ART SCHOOLS.

Kenyon Cox gave the first lecture in the course of six, on anatomy, at the Art Students' League yesterday afternoon. These lectures will be given Friday afternoons and are opened to outsiders.

Domingo Perez of Chili, who is continuing his studies at the Academy has been appointed instructor of an illustration class in one of schools of this city.

Miss Eva Young, an Academy student of Highwood, N. J., has completed a number of miniatures and has several commissions still to execute. Miss Young contemplates holding an exhibition in the near future.

The International Society of Sculptors, Painters and Gravers of London, proposes to erect a monument to the late James McNeil Whistler, its first president, to be designed and executed by Auguste Rodin, the successor of Whistler as president of the society. The memorial will be placed on the Chelsea embankment near where a great part of his life was passed and where his most important works were executed; the site being granted by the London County Council. When the Memorial Committee raises sufficient funds, replicas will be erected in New York and Paris.

Much interest is being taken in the Men's Life Class, conducted by Alphonse Mucha on Monday nights at the New York School of Applied Design for Women, 200 West Twenty-Third Street. The Women's Life Class on Monday and Thursday evenings is also successful and largely attended.

The modeling class of Cooper Union under the instruction of George T. Brewster has been working on compositions and portraits in relief. The subjects for compositions have been sundials and terminals. The more advanced students of the class are now working from life. Elizabeth Virginia Conover, a student of the modeling class has been making small reliefs of portraits and of scenes of historic interests.

The students of the designing class are doing some interesting work. The first year class are making original designs for a Greek mosaic floor, the second year for a Persian rug, and the third year class for a stained glass window for a dining-room.

About one hundred and fifty students assembled in the gallery of the New York School of Art on Wednesday evening where Robert Henri's exhibition is being held. When Mr. Henri arrived to criticise his evening classes he found a surprise party awaiting him, his admirers applauded him and gave him the regulation class "Set 'em up" so popular among students; addresses were made by Mr. Henri, George Baumgarde, Glen O. Colman and Miss Edith Bell. The announcement was made during the entertainment that Mr. Henri would again take a limited class of students to Europe during the coming Summer, under the supervision of the school. The class is filling up rapidly, about fifteen applications having been received already.

Three books to be published by the Werner Company of Akron, O., have been successfully illustrated by the students of Mr. Kenneth Hayes Miller's illustration classes. The contest was close, Mr. Kulberg being awarded the prize of seventy-five dollars.

Among those who sold pictures at the recent Academy exhibition were two students of the New York School of Art; the "Gray Harbor" by Earl H. Brewster, and a "Street Scene" by Louise Pope were those sold.

The exhibition of paintings, by William Langson Lathrop, will be continued in the Art Gallery of Pratt Institute until January 31.

The title of the lecture by Walter S. Perry, to be given in the Assembly Hall, on Wednesday, January 30, is "French Painting. Concluded."

T. Scott Dabo, of Paris, France, announces the appointment of his brother, Louis Scott Dabo, of 3 West Twenty-ninth Street, as his sole American representative, with full powers to execute arrangements for the exhibition and sale of his paintings in the United States and Canada.

NEW ORLEANS.

The collection of pictures assembled by the American Art News Company and shown here under the auspices of the Art Association of New Orleans attracted wide spread attention and a great pity it is it can not be held for a longer period. As is usually the case the last days were those when the general public begin to wake up to the realization that something was going on. Of course the exhibition was well attended by art lovers.

A keen interest was taken in the scheme of selecting a picture by popular vote for purchase by the association and it served to awaken increased interest in the pictures.

It developed here that popular taste is not so bad after all as up to now the most popular picture is "My Neighbors," by F. A. Bridgeman. The "Rose Buds," by Carl Blenner, and the admirable "Boy With the Arrow," by Douglas Volk being next. But the great diversity of taste was shown by the amount of pictures which have had a smaller number of votes. Unfortunately or fortunately the Bridgeman is out of the race, having found a purchaser; as also the "Turkey Hunter," by Irving Conser.

The association on Friday afternoon gave a musicale, for which a number of artists from Mr. Henry Russell's San Carlo Opera Company now at the French Opera House kindly volunteered their services. After the concert an informal reception and private view were held. The entertainment was most artistic and fashionable. The patronesses of the event were the following: Mmes. W. Mason Smith, Jennings C. Nixon, W. W. Howe, Harry Howard, Charles M. Whitney, George Denegre, Sam W. Weis, L. H. Stanton, A. LeBlanc, Charles E. Fenner, I. L. Lyons, Emory Clapp, J. R. Ficklen, Frank A. Monroe, P. M. Westfeldt, Elsworth Woodward, Ashton Phelps, T. J. Stanton, E. McIlhenny and Miss Huger.

ST. LOUIS.

A series of tableaux arranged from historical paintings were given by the artists of St. Louis, last evening Jan. 25, at the Woman's Club, for the benefit of the American Free Art League.

George Julian Zolnay, has completed his two bronze portrait busts of the late William M. Thompson and Corwin R. Spencer, World's Fair directors. The work will be placed in the Art Palace, as a memorial gift from the citizens of St. Louis.

HARTFORD (CONN.)

The art building for the Athenaeum which Mr. J. Pierpont Morgan will erect as a memorial to his father, Junius S. Morgan, will be placed on land purchased by Mr. Morgan, in the heart of the city. St. John's Church will be torn down, leaving practically an entire square, in the center of which the museum will be erected.

Work on the Morgan memorial will begin in the spring. It will be the western wing in the general plan, while the Colt Gallery, for the erection of which Mrs. Colt, widow of the inventor of the Colt firearm, left \$50,000, will be the eastern wing. The main building will be used by the public library.

CHICAGO.

The annual exhibition of the Chicago Society of Artists will open January 29 in the Art Institute. Unusual interest has been shown and many young artists will make their debut. Much clever work has been submitted and about 300 canvases have been accepted. To stimulate patronage a number of evening receptions have been planned by the Municipal Art League in honor of all the woman's clubs in the city. The society offers a silver medal for excellence, while other prizes are offered by the Municipal Art League, the Young Fortnightly, and by various private individuals.

A special effort is being made to make the approaching exhibition a financial success for exhibiting artists. An invitation to the banquet of the society on January 29 has been extended to all those patrons who have promised to purchase one or more pictures in the exhibition. Other efforts will be made in the way of public recognition toward those who show a substantial interest in the success of the exhibition.

The exhibition of portraits by Louis Betts in a local gallery is attracting much attention. The press has been enthusiastic in its praise. Especially notable in the collection is an impressive portrait of Dr. F. W. Gunsaulus. Other well known Chicagoans in this group of Betts' work are Herbert Stone, Dr. Allport and Mrs. Allport, Mrs. Brown, the mother of Mrs. Stanley Field, and Mr. L. F. Swift and Mrs. Swift. All have a grace, a dignity and sincerity which universally characterizes the artist's work.

At a local new gallery the week is devoted to a collection of the works of Childe Hassam, showing some of his inimitable street scenes, both abroad and in New York. However the exhibition is devoted mainly to his later work.

In the new gallery of the Academy the exhibition of the works of Albert Worcester has been succeeded by a representative showing of the works of local artists.

There is also on view three private collections of antiques and curios of Indian and Oriental art which are to be sold through this gallery.

Lorado Taft has completed a group called "The Blind," which will be the chief exhibition to the sculpture showing of the Chicago Society exhibition.

Cornelius Maudeville has just completed a portrait in oil of John Keohe to be shown at the approaching exhibition of the Chicago Society. Other portraits which the artist has just completed are graceful likenesses of Eleanor Drain, Betty Scott, and a full length miniature of Mrs. Gerald Peck done in French chalk in copper tones.

PHILADELPHIA.

The 102d annual exhibition of the Pennsylvania Academy opened with the usual private view and reception on Saturday evening last. The affair in the annals of Philadelphia has become the artistic "assembly" and socially is a great event.

The reception committee of society women headed by President Henry Whelen, Jr., stood at the head of the grand stairway in the sculpture rotunda. Amongst the hostesses it was interesting to note Mrs. Gari Melchers, whose portrait is in the exhibition.

Over 2,500 guests attended. On Sunday the galleries were open and there were 1,901 visitors. On Monday, a pay day, over 500 admission tickets were sold and the entire first edition of the catalogues was exhausted. Altogether the exhibition has opened with unusual éclat, and the consensus of opinion was that of unusual importance and distinction. The exhibition is free on Tuesday and Friday.

At the Sketch Club, 235 South Camac Street, is an exhibition of members work incident to the club's annual meeting last Saturday evening.

The two exhibitions scheduled at the Art Club of works by Charles P. Groppe and George Gibbs have been abandoned and the next exhibition there will be the annual water color in March.

The Photographic Society is holding its annual exhibition of members' work at the society's room, 17th and Arch Streets.

WASHINGTON.

Of special note is the loan of the Lucius Tuckerman collection to the National Gallery. This collection, consisting of eighteen or twenty canvases was carefully assembled and may now be seen to excellent advantage on the west wall of the new gallery. It reflects, as all private collections must, an individual taste, and is composed chiefly of paintings most suitable for a home, but it includes some excellent examples and must provoke both interest and inquiry. Having been assembled some years ago it naturally sets forth in largest numbers the work of the great technicians.

Testifying to outside interest and co-operation these paintings which have been loaned by the collector's heirs add materially to the little nucleus of the re-established National Gallery. They were secured and have been arranged under the direction of Mr. William H. Holmes, who has been made curator.

The second annual meeting of the National Society of the Fine Arts was held last week. The society has now three hundred and forty-seven members; it is financially in excellent standing, and its committees are doing excellent work. The election resulted as follows: President, Mr. Charles M. Ffoulke; first vice-president, Charles W. Needham; second vice-president, Hennen Jennings; secretary, T. Wayland Vaughan; treasurer, Bernard R. Green, and councilmen, Charles M. Bell, Joseph C. Hornblower, A. J. Parsons, Marvin F. Scaife and William H. Holmes.

The sale of the Boskman collection was held at Sloan's Galleries, 1407 G Street on Wednesday and Thursday and yesterday afternoon. The collection consisted of fine old mahogany furniture, rare china, glassware and a rare Sheraton mahogany sideboard and a Chippendale sofa, said to have belonged to George Washington.

CALENDAR FOR ARTISTS.

Chicago—O'Brien Galleries.—Works of Chicago artists, Art Institute. Opens January 30. Closes February 24.

Milwaukee, Bressler Galleries.—"The Ten," to January 30.

New York National Academy of Design.—Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.

American Water Color Society.—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

Architectural League.—Fine Arts Galleries. Exhibition opens February 2. Closes February 23.

Pennsylvania Academy.—One hundred and second annual exhibition. Closes February 24.

St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.

St. Paul.—Minnesota State Art Society. Fourth annual exhibition of paintings, sculpture, etc. Opens February 9. Closes February 16.

Tampa, Fla.—Students Art Club.—American Art News Southern Circuit Traveling Exhibition. Opens about February 2. Closes about February 15.

Washington—Corcoran Gallery.—Contemporary American paintings. Opens February 7. Closes March 9.

AMONG THE ARTISTS.

Sales at the Academy exhibition just closed, prove it to have been the most successful held by the Academy in twenty years, and it has been equally successful in point of attendance. The largest price was paid for William Thorne's "June." It brought \$1,800. So far the total sales are \$19,540. Other paintings are being negotiated for, and if sold, the total will be brought up to \$25,000.

At the auction sale of pictures and sketches held by the Salmagundi Club on the evenings of January 18 and 19, \$6,885 was realized. One hundred and fifty pictures were auctioned by E. L. Ferguson, who was assisted by Glenn Newell and Cullen Yates. A picture by C. F. Naegle brought \$405, the highest figure of the sale. The palette painted by E. H. Potthast, W. Granville Smith, C. Warren Eaton, Frank de Haven, A. B. Wenzell, Albert L. Groll, Paul Dougherty, F. Luis Mora, and G. Yeto was purchased by the Crescent Athletic Club of Brooklyn for \$225. It was the novelty of the sale. Other sales were:

The White Mantle—F. Luis Mora.....	\$190
Meditation—W. V. Birney.....	155
The Upper Alps—E. H. Potthast.....	105
Along the Shore—Wm. Ritschel.....	141
Arizona—A. L. Groll.....	100
The Carpet Merchant—Addison C. Millar.....	170
Fleecy Clouds—D. J. Gue.....	185
Birth—Marriage—J. E. Roine.....	101
Anne Hathaway's Cottage—Percival de Luce.....	102
The Breeze—J. G. Tyler.....	131
Evening Light—F. K. Rehn.....	155

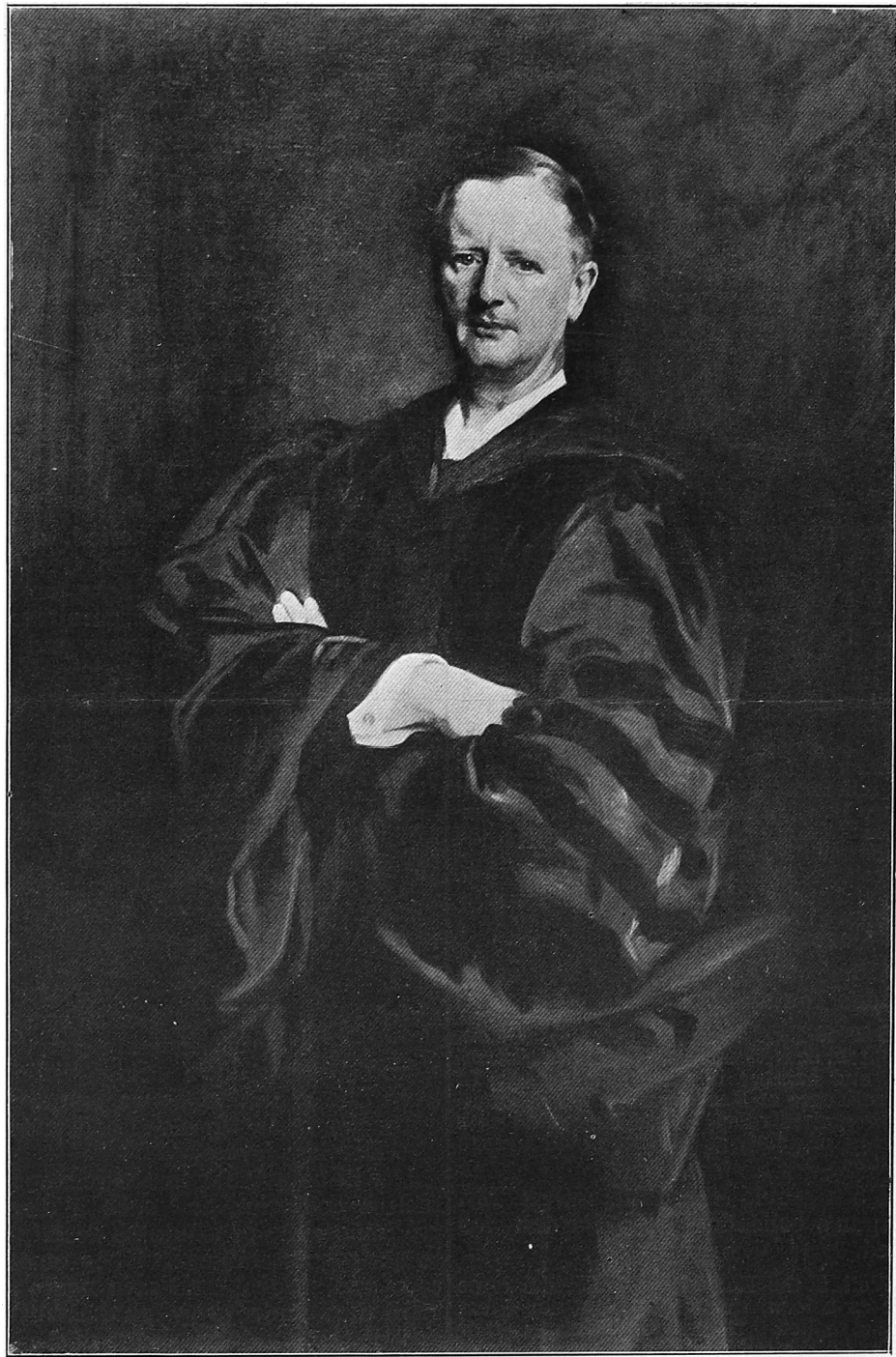
Several pictures brought less than one hundred dollars.

The following members volunteered to furnish a picture toward the electric lighting of the gallery: D. J. Gue, C. F. Naegle, Frank de Haven, William Ritschel and Albert Groll.

By mutual agreement the artists in the Van Dyck Building have decided to hold a reception on the first Thursday of each month. All the studios are thrown open and a visitor to one is welcomed to all. Cullen Yates, Mrs. A. Wyant, Charlott Coman, Miss Penman and Miss Hardenburg are among those who invite art lovers to visit them.

Roland Hinton Perry showed to a few friends at his studio in the Tenth Street building on Monday evening last, the model of his recently completed Federal and Confederate monument for the summit of Lookout Mountain, Tenn., and of his single figure statuette of Salome. The monument, which shows a typical Union and Confederate soldier clasping hands is effective in conception and strongly modelled. The Salome is a most graceful and charming work—beautifully modelled and most attractive.

H. H. Ahl is exhibiting eleven of his tonal pictures at a local gallery in Boston.



PORTRAIT OF REV. ENDICOTT PEABODY

By John Sargent

In Penna Academy Exhibition

An Indian dinner was held at the Salmagundi Club by artist members on Tuesday evening, January 22. The dinner took place in the club house, 14 West Twelfth Street, and was attended by many well known artists. Indian curios and other decorations were used to ornament the room.

In commemoration of its twenty-fifth anniversary, the Kit Kat Club will give a costume dance (masque) on Monday evening, February 4, in Tuxedo Hall, Fifty-ninth Street and Madison Avenue. Character costumes are particularly desired to insure the artistic success of the event.

Benjamin Eggleston is painting a portrait of Abraham Lincoln, which is

to be unveiled on February 12 at the Lincoln Club, Brooklyn.

The portrait group of Dr. Osler, Dr. Welch, Dr. Kelly and Dr. Halstead, surgeons of the Johns Hopkins University faculty, painted by John S. Sargent, and presented to the university by Miss Mary Garrett, of Baltimore, was unveiled last week in McCoy Hall, Baltimore, in the presence of members of the faculty, trustees and students of the university and many people prominent in professional and society circles.

Angelo Nero of Rome, Italy, is holding an exhibition of sculpture at his studio in the Windsor Arcade, Fifth Avenue.

PRESS NOTICES.

NEW ORLEANS EXHIBITION.

The exhibition of paintings by American artists arranged by the American Art News Company at No. 630 Common Street, comprising the fourth annual display by the Art Association of New Orleans, is drawing crowds as the closing day approaches. A large number of visitors sought admission yesterday, and among them were several priests and Sisters from the Catholic conventual schools, with their pupils, who trooped in after school hours to see the portraits of Pope Pius X. and of Cardinal Gibbons. They had the satisfaction of admiring the splendid oil painting of the American prelate, but were disappointed at the absence of the Pope's picture. The committee in charge of the exhibition had announced that the portrait of the Holy Father, by J. C. Arter, had been received by steamship from New York, and would be unpacked and sent to the art exhibit yesterday. It seems, however, that some mistake occurred, and that the expected painting will not reach this city before Thursday. As the last day of the exhibit will be the 19th, instead of the 16th, owing to an extension of the time because of the concert to be given Friday evening by the artists of the San Carlo Opera Company in the Art Gallery, the public will have an opportunity of seeing the portrait of the Pope.—New Orleans Picayune, January 17.

Third in the series of traveling exhibitions through the Southern cities organized and managed by the American Art News, under the auspices of a New Orleans art association, opened in a temporary gallery in Common Street here this evening. There was a large and fashionable attendance, many going from the exhibition to the opera.

There are about one hundred and thirty modern strong American pictures in the exhibition, which was brought from Atlanta, where it had a successful two-weeks' display. It will remain open here a fortnight and will then go to Tampa, Fla.

With the pictures from the North in the exhibition are a score or more by local artists. Of these last the landscapes, coast scenes and views of old New Orleans by Professor William Woodward, Landscape of F. Drysdale and those by A. Baseley are the most noteworthy.

The exhibition was opened with an address by the organizer. He dealt chiefly with the present position and future of American art and recalled the fact that the beginning of art in the United States was in the South, and that in the holding of this traveling exhibition the cities of the South were reviving an art interest that had been theirs a century ago.—New York Herald, January 6.

New Orleans, January 12, 1907.

To the Editor of The Times-Democrat:

I will greatly appreciate the privilege, if you will allow me space to express my sense of obligation to the management of the Art Association for the opportunity to see so excellent a collection of paintings as those now on exhibition in its temporary gallery in Common Street. The association certainly deserves commendation for its public spirit in providing this yearly contribution to the aesthetic cultivation of the community. I am aware of the labor and cost incurred by such an effort doubly costly and trebly laborious by reason of the absence of a regular gallery. Each year a place has to be found and fitted up, the cost and energy of the current year giving no atom of assistance to the work of the succeeding year. All has to be renewed again as if for the first time.

It is an altruistic work of such merit and importance that it deserves conspicuous recognition.

For all students of art this opportunity of first hand study of fine pictures is a boon not easily overestimated.

A picture gallery is considered the indispensable adjunct to the art school in all centers of art study. With us who have no public gallery the need of such students must go unsatisfied, save for the brief two weeks, when the generosity of the Art Association comes to our assistance.

The collection now on view is of unusual interest and excellence. Upward of a hundred pictures represent the present standing of American painting. Fifteen or twenty are by men who rank first in the country, and some few pictures are of the best of the work of these great artists.

The association has reason to congratulate itself on its season's work and the public has occasion to return thanks.

In doing so for myself I feel confident that I speak for a large number who feel similarly.

Ellsworth Woodward.

An heroic mural decoration, "The Vision of St. John at Patmos," by Frederick Stymetz Lamb for the sanctuary of St. John's Church, Cohoes, N. Y., was shown at the Lamb Studio, Nos. 23-27 Sixth Avenue, the early days of this week. The decoration is strongly and well composed and rich and appropriate in color. Few better works have been produced by Mr. Lamb.

William H. Goodyear, curator of fine arts in the Brooklyn Museum, has been elected an honorary member of the Royal Academy of Fine Arts, in Milan, in recognition of the contributions to mediaeval architectural research in Italy which have been made by the Brooklyn Museum.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

It has been a busy and encouraging week in the art world, with the opening of the Pennsylvania Academy's 102d annual exhibition—an event of widespread interest to American artists and art lovers; the exhibition and extraordinary sale of the small but choice Henry collection of Barbizon and other French pictures in New York last evening; the exhibition of probably the richest and choicest collection of Oriental porcelains possible in the world, also in New York, and crowding minor exhibitions of interest and importance. All these events and incidents signify that the art season, although late in beginning, is at last well under way, and that the next two months should be ones of activity, pleasure and profit to artists, art lovers and dealers.

The controversy between Mr. Hermann Schaus, the well-known New York art dealer, and Mr. Charles M. Kurtz, of the Albright Gallery, of Buffalo, as to whether or not the latter should be classed as a dealer, because he has organized a traveling exhibition of modern German pictures, and imported the same free of duty as for exhibition purposes, although he does not deny that a few may be sold, is both instructive and amusing. It would seem as if there were some justice in Mr. Schaus's protestations, and at the same time Mr. Kurtz answers his opponent's thrusts very adroitly. We regret that space will not permit the publication of the interviews and letters in the controversy, which should interest the Custom House authorities, this week.

After a successful closing in New Orleans last Saturday, our Southern Circuit Travelling Exhibition goes on to Tampa, Fla., where it will probably

open at the Tampa Casino under the auspices of the Students' Art Club of Tampa, about Friday next, February 1. This will be the furthest south that an art exhibition has ever been in the United States, and the fact that Tampa, until a few years ago, a sleepy little remote village, has developed into a large and prosperous city, and is to have an art exhibition illustrative of the best work of modern American artists, is interesting and significant of the new movement for cultivation in the far South. From Tampa the exhibition will go on to Savannah, Ga., where it will open in late February.

Mr. Pierpont Morgan's collection of art objects, which the financier has been gradually acquiring for the last ten years, and which is now in the South Kensington Museum, London, may come to America, and have a place in the Metropolitan Museum, says the New York Times. Sir Caspar Purdon Clarke gave out this statement in connection with the report:

"Mr. Morgan's collection of art objects, so highly prized at South Kensington, may eventually come here, but his numerous paintings, which embellish his London home, will probably stay there."

"What does the Morgan collection in South Kensington Museum comprise?" Sir Purdon was asked.

"It comprises among many choice works several well-known collections," he said, "which Mr. Morgan has acquired en bloc in the last ten years, and for which he has no place in his private houses. These collections have been largely increased since I left South Kensington, and of course there are many objects there which I cannot recall in detail. In the collection, however, are from twenty to thirty large cases of rare and valuable art objects, including bronzes, Maiolica, and Robbiana, and marble reliefs; also a very fine collection of Henry II. ware and a number of superb examples of ecclesiastical metals, enamels, and Limousine. Also in the Morgan collection is a celebrated Eros, a bronze Cupid of large size, and one of the most beautiful examples of antique bronze known. It is said to have cost \$30,000."

"What do Mr. Morgan's houses in London contain?"

"One of Mr. Morgan's houses is at Roehampton, near Wimbledon, a suburb of London, and another is near Kensington. In the residence at Kensington is the celebrated Fragonard room, which is paneled with a series of paintings by this noted French artist."

"How would the tariff affect Mr. Morgan's collection?" Sir Purdon was asked.

"Well, if the Kensington collection came over as a loan, the tariff would not affect it," he replied. "I am very much in favor of having the tariff on art objects removed to a certain extent, as I think it would prove largely beneficial to America, and would also help materially in the cause of art education. A time line, say 1800, would sufficiently protect modern American art."

Mr. James Stillman, who is now in Paris, has bought a residence in the Parc Morceau, in the French capital, which he will maintain as his European headquarters.

Mr. Stillman is an art collector and owns many valuable paintings and other works of art. These have been stored in Paris with his agent in that city. Like J. P. Morgan and other wealthy men who have acquired works of art abroad, Mr. Stillman has not been persuaded to bring his art collection to this country on account of the duty. It is now thought that, having acquired a residence in Paris, Mr. Stillman will remove the paintings and art works from safe deposit to his own home.

RARE DISPLAY OF PORCELAINS.

(Continued from Page 1)

careful study, knowledge and taste, and the catalogue, compiled by Mr. John Getz, with its learned preface, and its descriptions of individual exhibits, in which technical terms are made clear to the uninitiated, is a remarkable piece of work, while the Cognoscenti will desire a copy for their libraries.

While most of the dailies dilate more upon the cost and probable value of the rarer specimens, it would seem as if quality and rarity should be more considered. It would be preferable for art lovers, for example, to study the large red Hawthorn vase, the most remarkable specimen of its class in the world, loaned by Mr. J. Pierpont Morgan, for its exquisite and unrivaled beauty, than to stare at it open mouthed because its value is estimated at from \$75,000 to \$100,000, and the wonderful garniture of five vases, also loaned by Mr. Morgan, should be studied again for their quality and beauty, rather than because they are valued at \$125,000. The future of art in this country is discouraging just so long as the dollar is the seeming standard, in supposed deference to popular fancy, of so many art writers and newspapers.

The famous red Hawthorn vase, above alluded to, was purchased by the Messrs. Duveen from the Salting collection at the South Kensington Museum for the late James A. Garland, and from his collection passed to Mr. Morgan. The glaze is the typical *fer de rouge* of the Ching period, and its motive is the dwarfed Mei tree with its red blossoms on a background of jet black enamel. The garniture of three large jars with covers and two beakers, above noted, of the late K'ang-hsi period, shows a decoration of flowering magnolias peonies and other blooms, in various brilliant glazes, upon a lustrous black enamel background.

But space forbids detailed mention even of the marvelous powder blues, the ginger jar of blue Hawthorn from Mr. Marsden Perry, the three large uniform vases in *rouge d'or* from the Duveen collections, the peach blows and pearl grays loaned by Mr. A. B. Widener and Mr. Morgan, the reticulated lanterns from Mrs. William Thompson, the *famille verte* specimens from Mr. Edson Bradley, the Ming *jardinière* from Mr. William Oastler, and almost every specimen from the collection of Mr. Deming Jarves.

It will be evident to the reader that such a collection and such a display are impossible of adequate description in newspaper columns. They must be seen and studied, and seen again still "will the wonder grow" at the skill and artistic taste and knowledge of the Oriental workmen who produced these objects of beauty and delight. Too much credit cannot be given to the projectors of the exhibition, whose proceeds from the sale of catalogues are to be given to charity, and to the collectors and owners who have made such a display possible.

James B. Townsend.

A special cable to the New York Herald from Havana, Cuba, says the exhibition of French art at the Atheneo opened with imposing ceremonies last week. For the exhibition itself, it is a beginning, and as art exhibitions in Cuba are a novelty this one cannot be criticised by other standards. There are a few really good things, notably a portrait of Mme. Chartran by her husband. There are some statuary, a few specimens of enamel, some filigree work and carvings.

PENNA. ACADEMY EXHIBIT.

(Second Notice)

The prizes at the 102d annual exhibition of the Academy of the Fine Arts were awarded as follows: The Temple gold medal to Willard L. Metcalf, "The Golden Screen;" purchased from the Temple fund, "Beatrice," by W. Sergeant Kendall; the Mary Smith prize of \$100, to Mary Smyth Perkins for her painting "Cows;" the Walter Lippincott prize of \$300 for the best figure picture, to Marion Powers for "A Tea Party," and the Jennie Sesnan medal for the best landscape, to Ernest Lawson for "River in Winter."

While the salient features of the display were noted in last week's Art News by Miss Henderson, whose excellent résumé was badly handled by the compositors, who made her attribute the work of Mary Cassat, for example, to William Glackens—there remains to be said this week something further as to the character and importance of the exhibition.

It is again more nearly a Salon than any other exhibition in the country, and is consequently broader in scope and more generally instructive than can be found elsewhere during the art season in America. It is still the only exhibition to which American artists resident abroad are invited to contribute, and to which they do contribute, and it is again, lastly, the only exhibition which displays pictures seen in other cities and at preceding displays, early or recent, if they are worth the showing from inherent merit or for purposes of comparison.

All these features, combined with an active intelligent and generally successful effort to secure the more notable pictures of the time painted by American artists, from owners as well as the artists themselves, overcome some features that might be, and are being adversely criticised—notably the giving up of an entire room to one artist, even if he be a superior painter, when so many good pictures had to be rejected from want of space, and the comparative lack of representation of good local painters.

The hanging also might be criticised in several instances, but why waste time on real or perhaps fancied faults when the general excellence of the display must be admitted by all?

It may be said unhesitatingly that the display not only holds up the average of its predecessors, which have won deserved fame for the Academy management, but is even superior in general quality. The pictures from abroad are not up to the standard of former years, and such men as Alexander Harrison, whose work is distinctly waning, if this year's contributions are to be taken as evidence, and Walter Gay, whose carefully finished and well painted studio and house interiors are still wholly uninteresting, would give the whole foreign showing a depressing effect, were it not for H. O. Tanner's characteristic misty and tonal religious canvas, "Return of the Holy Women," and strongly painted character work "The Two Disciples."

The two Whistlers, both well known, the "Count Robert" (de Montesquieu) loaned by Mr. Richard Canfield, and his portrait of Sir Henry Irving, are not cheerful examples and would further depress, were they not offset by the altogether charming "Little Blue Bonnet" and "La Neapolitaine."

Sargent is not at his best in his rather conventional portrait of Rev.

(Continued on Page 6)

LONDON LETTER.

January 17, 1907.

The International Society, as usual, has assembled an interesting collection of works for its seventh exhibition, which opened at the New Gallery this week, but there is considerable disappointment at the paucity of American painters represented. Among the most discussed pictures is William Nicholson's large portrait of "Miss Alexander," in a riding habit, sitting on a table, and with a life-sized equestrian portrait in monotone for background. It is an original and effective work and certainly the painter's masterpiece. The two Spanish painters, Anglada-Camarasa and Zuloaga, are also strongly represented, the former making some stir by his first appearance in London. His pictures are symphonies of sparkling color, and in two magnificent charcoal drawings of backs he proves that his grasp of form equals his sense of color. Other paintings commanding attention are Franz von Stuck's portrait of himself and big classical subject, Prof. Sauter's sun-bathed interior "Under the Doorway," Charles H. Shannon's "The Golden Age," J. J. Shannon's "Fireside" group and his "War," painted for the Maine fund; Le Sidauer's "Grand Canal, Venice," and "Canal at Bruges," Besnard's portrait of Mme. Jourdain, Cottet's portrait of a young lady, seascape and view of a Spanish town, James Pryde's "View Through a Barn" and "The Pillar," J. E. Blanche's portrait of M. Debussy, Wm. Strang's Titianesque "Al Fresco," and William Orpen's "The Wild Beast."

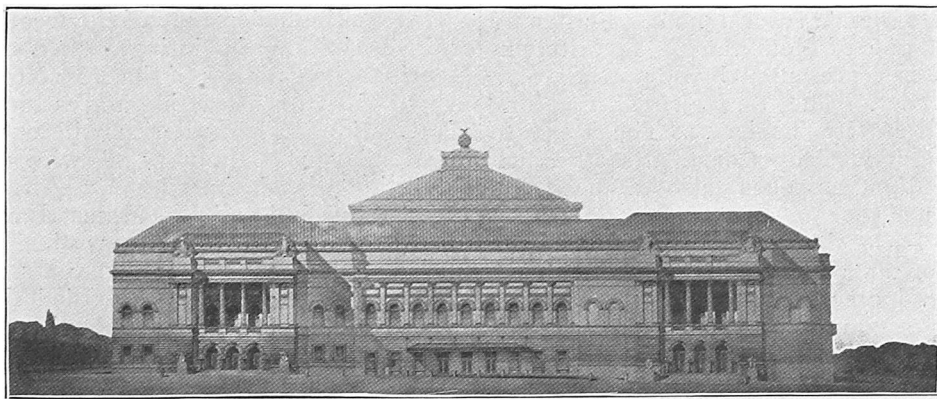
The sculpture section is weak this year, the chief feature being a group of works by Prince Paul Troubetzkoy, whose statuette portraits are much admired. Rodin's little bronze group, "Frère et Soeur," is highly commended, but his busts, including one of Bernard Shaw, are considered not up to sample.

Among the prints and drawings the United States is well to the fore, Joseph Pennell's aquatints of London, Elizabeth Shippen Green's decorative illustrations in charcoal, and the wood engravings of Timothy Cole and Henry Wolf being all at the head of their class. Loaned works by deceased members are few this year, but include a charcoal drawing by Whistler for the "Old Battersea Bridge" at the Tate Gallery, and six paintings and three colored etchings by the late Fritz Thaulow. Viewed collectively, the International paintings are thought to be strong in imaginative subjects, good in portraits, but weaker in landscapes.

The first exhibition of the Modern Society of Portrait Painters at the Institute in Piccadilly is interesting because most of the exhibitors are young artists who are just making a name. For all-round merit the best thing in the show is a splendidly lighted portrait of Mlle. Paule Alex, in furs, by Gerald Kelly, a young Irish painter, whose reputation has been steadily growing in Paris, where he works. Capital work is also shown by C. W. Lambert, Alexander Jamieson and Gerard Chowne, while other successful exhibitors are Penrhyn Stanlaws, Sholto Johnstone Douglas, Giuseppe Giusti, and William J. Glackens, whose "Portrait of James B. Moore" and "Mlle. René Clarence" are being much discussed.

From the Manchester autumn exhibition the Corporation has bought for its permanent collection J. M. Strudwick's "When Apples Were Golden and Songs Were Sweet" (£300) and George Clausen's "Upland" (£65).

As I warned your readers last year, the exhibition of an "Old Master" at Burlington House is no sure guarantee that it is an authentic work by the painter whose name it bears, and the higher critics are now merrily at work disappointing lenders by proving their pictures are not what they ought to be. It is generally agreed, for example, that the "View of Dort" attributed to Cuyp is merely an old copy of the authentic work in Earl Brownlow's collection, that David Teniers was not responsible for the Pastoral Scene" given him in the catalogue, that Lady Wange's "Madonna and Child" is not a Botticelli but a School picture, to which again is given "The Angel of the Annunciation," catalogued as a Filippino Lippi. Claude Phillips, the erudite keeper of the Wallace collection, holds that the "Christ on the Road to Calvary," ascribed to Benozzo Gozzoli, is an early Umbrian painting, possibly by Matteo da Gualdo; that the "Toilet of Venus," ascribed to Giovanni Bellini, is more probably by Vincenzo Catena; and that Sir J. C. Robinson's "La Madonna dei Candelabra," better known as the Buchanan Madonna, is neither painted in part by Raphael nor "issued directly from his studio as a work for which in its entirety he held himself responsible." Holbein's "Portrait of a Lady," lent by Major Palmer, is regarded as suspicious, and another Hol-



FRONT CARNEGIE INSTITUTE, PITTSBURGH, AS COMPLETED

beinesque "Portrait of a Lady," lent by Earl Spencer, is now given to Nicholas Lucidel.

An important work of the greatest value to students is the "Lady of the Court of Ludovico il Moro," which the best critics agree is a genuine work by Ambrogio de Predis, a disciple of Leonardo da Vinci, and held by many authorities to be the painter in the main of the version of Leonardo's "Virgin of the Rocks," in the National Gallery. Lastly it should be mentioned that the "St. Catherine" attributed to Luini in the Academy catalogue, is now accepted by the experts as a genuine work by Giampetrino, formerly known as Giovanni Pedrini. This disciple of Leonardo is held by Dr. Frizzoni, the great authority on Da Vinci, to be the author of the fine contemporary copy of "The Last Supper," one of the chief treasures of the Diploma Gallery. The authenticity of certain works by British eighteenth century masters must be left for discussion in a subsequent letter.

The great success of the Irish exhibition, held at the Guildhall three years ago, has decided the authorities of this city gallery to hold another exhibition of Irish art in May, when several fine works by contemporary painters will be displayed.

In artistic circles here deep regret is felt for the early death of Wm. Appleton Clark, whose magazine illustrations are eulogised by the "Morning Post" as "honest in idea, broad in treatment, and brilliant in characterization."

PARIS LETTER.

January 17, 1907.

Deadly dullness still prevails at the Hôtel Drouot, and not a single canvas of importance has come under the hammer since the pre-Christmas period. Nor is the immediate outlook at all promising. For the next few days, at any rate, nothing is in view, except the disposal of "objets d'art" appealing exclusively to proprietors of what may be termed "high class" junkshops.

The fifteenth annual exhibition of the Société des Femmes Artistes has invited attention, this week, at the gallery in the Rue de Sèze. The catalogue includes the names of forty odd exhibitors, none of whom, however, has contributed any work of epoch-making character. Among the pictures that have found most favor are those bearing the signatures of Mesdames Dethan-Roulet, Mlle. Druon, Marie Duhem, Mariotte, Dethan, Fanny Fleury, Mlle. Buttner, De Sparre, and Mlle. Maréchale.

The Society of French Water Colorists will hold its annual exhibition from February 17 to March 10.

M. Dujardin-Beaumez, sub-secretary of State in the Ministry of Fine Arts, having inaugurated the exhibition of paintings of the Russian artist, M. Borissoff, has purchased for the government his pictures representing

an iceberg in the Sea of Kara.

The first fruits of the separation of church and state are being gathered by the art world of France. At the last ministerial session, it was decided to turn over the buildings until recently occupied by the pupils of the Seminary of Saint Sulpice, to the Luxembourg, which has, of late years, been sadly cramped for room.

The Central Union of Decorative Arts, in addition to interesting gifts from Mme. Goblet and M. Francois Carnot, has enriched its exhibition in the Pavillon de Marsan, by a splendid collection of lace and embroidered caps, representing the headgear of Bavaria and the Bavarian Tyrol. M. Blanck, the well known manufacturer of Saint-Gall, is the donor.

The Society of French Artists has just elected its board of directors for 1907, 1908 and 1909. Among the most prominent members of the new board are MM. Bonnat, Bail, Détaillé, Rochegrosse, J. P. Laurens, Harpignies and Flameng.

Francois Flameng has a commission for a portrait of Mrs. Hartup McKee.

Emile Parès, the well known Madrid antiquarian, has transferred his whole collection to Paris, and purposes selling it at public auction, in early March.

The Salon de Provence, an international exhibition of painting, sculpture, and decorative art, will be opened at Marseilles, on February 8. The honorary presidents of the exhibition are MM. Rodin, Frantz, Jourdain and Mistral.

An "Exposition of the Golden

Fleece" will be held in July at Bruges under the presidency of Baron Henri Kervyn de Lettenhove. It is intended to gather a representative collection of pictures of sovereigns and knights, manuscripts, miniatures, bindings, seals, medals, coins, etc., all illustrative of the once-flourishing order.

For upward of a century, experiments have been making at the Sèvres porcelain manufactory, to produce a "pate tendre" that could take the same enamel as the substance made in the XVIII Century, and, furthermore, possessed of the same qualities as the "pate dure." In 1900 success was partially attained, the "pate tendre" of the XVIII Century was turned out and several vases were shown at the Exposition. Many obstacles to its manufacture, however, were not yet overcome. These, it is officially announced, have been disposed of, thanks to the ability and untiring industry of M. Georges Vogt; and the latest formula will, it is promised, meet all desiderata. The first specimens of the new work will be on view in the international exhibition of ceramics, to be organized in England, next year, by King Edward.

The Parisian art season begins, says a cable despatch to the New York Tribune, with an annual exhibition of the Cercle Volney, opened by President Fallières. The show contains 219 works, including an excellent portrait by that rising painter Raymond Woog. Other portraits are by Paul Chabas, Gabriel Ferrier, François Flameng, Charles Leandre, Weerts, Zwiller, Triquet, Jules Lefèvre and Albert Dawant. A picture of cave dwellers is by Fernand Cormon, president of the Volney Club. There are a landscape by Raphaël Collin Damoye, also a view of the old town of Limburg by the American painter William S. Horton, and characteristic landscapes in Normandy by Aston Knight, another successful American painter. In sculpture there are some remarkable Negro figures in bronze, by Herbert Ward, who accompanied Henry M. Stanley in Central Africa. There are dancing girls by François Sicard, statuettes by Ascoli and exquisite marble busts of prominent Parisian women by Denys Puech. The Volney exhibition is an interesting forecast of the art harvest from the studios of the essentially academic masters of portraiture for the coming art season. One finds, however, no indication of any new departure nor any striking originality of conception.

A special cable to the "New York Times" states: "After a bitter legal fight the Frankfurt Court has decided that the alleged picture by Dürer, 'Blessing of the Saviour,' said to have been painted in 1524, is not genuine. For this painting an American millionaire once offered \$200,000. The court now declares it is worth only \$25. The contest also attracted attention because the Kaiser and the Grand Duke of Baden were interested in the painting. The action was brought by a Munich art dealer against a Frankfurt concern, which refused to accept ordered reproductions of the picture. Two noted art authorities, Drs. Woelflin and Justi, declared the picture to be a copy."

The Leeds Corporation, which has shown an enlightened patronage of modern art, too rare in provincial centers, has just acquired for its permanent collection five characteristic paintings by distinguished artists.

PENNA. ACADEMY EXHIBIT.

(Continued from Page 4)

Endicott Peabody, but Julian Story, on the other hand, impresses the visitor with his bust portrait of Mr. Joseph Wharton, a really splendid and unusual performance, and his full-length portrait of Miss Thompson, very reminiscent in treatment, of the full-length of his wife, and a fine work.

The Winslow Homer is a characteristic, if not especially fine example of the Maine coast series, and John W. Alexander sends his half-length of Mrs. Carter, and his splendid rich three-quarter length fancy portrait, "Black and Green," one of the finest things in the display.

I should say that next to Story and Alexander, Robert Henri is the strong man of the exhibition in portraiture and figure work. His pictures of the Matador and a young Spanish woman are striking in technique and effect, but "La Reina Mora," again a dancing girl, but this time in white, with a bunch of red roses in her corsage and touches of the same red here and there, is a living woman and full of that life which only the sub-tropical sun of Spain can produce.

Nineteen pictures by Gari Melchers fill a room, and an interesting room it is, for this strong painter is seen at his best. Decorative to a degree is his full-length portrait of Mrs. Melchers, in a quaint old flowered Dutch gown, and fascinating are his characteristic portraits of Dutch maidens and men, even though one may not enthuse over his huge canvas of the "Last Supper."

William M. Chase and Miss Cecilia Beaux must count this an "off" year, for neither are at their best. Miss Beaux's technique is not as of old, and her blues in her full-length of Mrs. John Lewis are tinny and hard. Mr. Chase's best work is his full-length of Mr. Thomas Dolan. His other works seem too hurried and in the full-length of Miss Howe he has taken a long step backward. Too many portraits in a year, it is to be feared. But time will not permit the notice of many other portraits and figure works, tho' Hugh H. Breckenridge's daring "Thread of Scarlet" must not be forgotten.

The really great individual feature of the display is the so-called impressionist room, with its Metcalfs, Reids, Hassams, Twachtmans, Weirs, Redfields, and the newer and younger Hopkinson, Tucker, Lilian Hale and Carrol S. Tyson, Jr. This room is a glory of color and light, and a delight to the thirsty artistic soul. It may not escape criticism, but it defies abuse. Metcalf's "Golden Screen," which was deservedly honored with the Temple medal, any of the Twachtmans, Reid's "Pink Cape," Hassam's "Bridge—Old Lyme" and "Ironbound," and especially his "June Idyll" are worth going to Philadelphia to see alone.

Many and good also are the sculptures. Over a score of works by the late Paul Nocquet form a memorial exhibition, and Roth, Grafly and Hartley, Bitter, the lamented Lopez, MacNeil and other foremost men are all well represented.

Go to Philadelphia and see and study this exhibition. It will cheer and encourage, and the blemishes will soon be forgotten when the merits and the general excellence of the display are recalled.

James B. Townsend.

Gardiner W. Lane was elected president of the Boston Museum of Fine Arts at the recent annual meeting of the trustees.

BOSTON.

The present exhibitions are almost entirely of portraits or figure studies, and for this reason are of more than usual interest to the average art lover.

At Vose's Gallery an important portrait by Whistler is shown which comes directly from a private collection in Edinburg and was painted in 1897. The subject is a pretty young girl, seen in full face and head. There are also a Kaulbach, a good Reynolds, a Lenbach, an Ary Scheffer, "Psyche at the Well" by Paul Thurman, one familiar through reproductions, and a Gabriel Max.

Alexander Pope, the well known painter of animals, has recently painted portraits of Lieut. A. M. Pope, Edward H. Clement, Thomas B. Doolittle, Daniel C. Holder, Arthur Amory, Noah A. Plymouth, Mrs. W. H. Allen, Jr., and also one of the artist himself.

The artist festival of the Copley Society takes place on January 28, and promises to be the most notable fete of the kind ever given.

PITTSBURG.

The Durand-Ruel exhibition, which opened on Monday last week to remain for a fortnight, is of exceptional interest to art lovers. Notable among the paintings in this collection is the Van Dyke portrait of Henrietta Maria, wife of Charles I., of England. Ferdinand Bol, one of Rembrandt's favorite pupils is represented by a portrait of a Cavalier. They are also several fine portraits by Teniers. "The Road to the Woods," by Corot, attracts much attention, as does also a head by Greuze.

Mrs. Lucie Kuehlbourn has on exhibition at a local gallery a portrait of Mrs. Horace Houser, daughter of ex-Congressman Crouse, of Ohio. Other of Mrs. Kuehlbourn's portraits will follow this on exhibition.

Maurice Ingres, a French artist, has on exhibition this week a portrait of Dr. Lawrence Litchfield that is attracting favorable comment. The artist has also completed a portrait of Mr. and Mrs. I. C. Thaw.

EXHIBITIONS NOW ON.

At the Ehrich Galleries, No. 463 Fifth Avenue, the interesting and important exhibition of early Italian pictures, which has been in progress there will close this evening, and will be succeeded by an equally important display of portraits of the early Italian, Flemish, Dutch, Spanish, French and English masters. Due notice of this exhibition, which will open on Monday, will be given next week.

This afternoon the exhibition of paintings by William Sartain at the Macbeth Galleries, No. 450 Fifth Avenue, will close and will be succeeded by an exhibition of pictures by Paul Dougherty, to open February 1, and to continue through February 17. The withdrawal of the Sartain pictures will be regretted by many who have returned again and again to study them. Seldom does a "one man" display so appeal. In color, quality, composition, feeling and tonality Sartain's pictures abound, and his versatility is remarkable. The contrast between some heads of Italian peasant girls, beautifully modeled and rich and solid in color, painted many years ago, and such comparatively recent tonal landscapes as the "First Snow" and the "Meadow" is so great as to make it seem almost impossible they are by the same able hand.

Seventeen portraits and five landscapes by Howard Gardiner Cushing are now on view at the Montross Galleries, No. 372 Fifth Avenue, and will remain there through January 30. The artist has been forging to the front rank of American portrait painters the past few years, and the works shown will aid his advance. Several are portraits of his wife, and some have been seen before. A rich and refined color scheme of pale gold and silver, characterizes most of the portraits, which are painted with dexterity and appreciation. Essentially a colorist, the artist rings the changes and variations on this color scheme most attractively and delights the eye and sense, especially in the "White and Gold," the "Orange Coat," the "Portraits of Mrs. Cushing" and of "Mrs. Payne Whitney," and the "Gold Scarf."

Somewhat different in color and treatment are the portrait of "Mrs. Blair Fairchild," sister of the artist; of "Miss Flora Whitney" and "Mrs. J. F. D. Lanier." The last is a trifle too insistent. That of Miss Whitney is very dextrous and charming in pose and expression.

Mr. Cushing's landscape and marine work is yet seemingly experimental. His color is hard and the pictures lack atmosphere. As a whole the display, however, is one of the cleverest of the season.

Despite the inclemency of the weather the exhibition of paintings by Robert Henri, at the galleries of the New York School of Art, is attracting a great deal of attention. The galleries will open on Monday next, January 28, with an exhibition of paintings by Mr. Alfred Vance Churchill and Mr. Ernest Lawson. Mr. Churchill has recently returned from France after two years of study. Mr. Lawson was awarded the Jennie Sesman medal for landscape painting at the exhibition of the Pennsylvania Academy.

Two attractive exhibitions are now on at the Clausen Galleries, No. 381 Fifth Avenue. These are of recent landscapes and marines by Howard Russell Butler, which will continue through February 1, and of Newport gardens and some landscapes and miniatures by Mary Helen Carlisle, which will also continue through February 1.

Mr. Butler has come to the front among American painters rapidly the past few years through his landscape and marine works. These now on view were, with few exceptions, painted in California, where the artist has been living for two years past. They have all his characteristic sense of color and good and picturesque composition, but Mr. Butler must guard against a seemingly growing tendency to a hardness and dryness of atmosphere in his work. The most striking works are "Sunlit Sea," "Moonrise," very lovely in feeling; "Sunrise," fresh and clear, "California Coast Scene" with a lovely golden glow, and "California Sunset."

Miss Mary Helen Carlisle is a versatile painter but an exceedingly uneven one. It is difficult to believe, for example, that the same hand painted some of the stiff garden vistas, hard and almost crude in color, and the little landscape, "View of Newport Harbor," "Swanboat Pond, Central Park," and notably the Fifth Avenue winter day scene, with its soft coloring and charming tonality, or even the "Terrace, Gray Day, Mrs. C. B. Alexander's garden at Tuxedo." The garden vistas are well composed, and no doubt truthful

and will be interesting and valuable to the owners of said gardens, but their color leaves, as has been said, much to be desired. As a miniature painter, Miss Carlisle shows decided ability.

There will be placed on exhibition at the National Arts Club February 4 eighty-eight wood engravings by Timothy Cole, representative of the work on which he has been engaged for the last twenty-five years in the galleries of England, France, Spain, Holland, and Italy. Mr. Cole is a man of unusual personality and this exhibition may help to stimulate interest in his remarkable work.

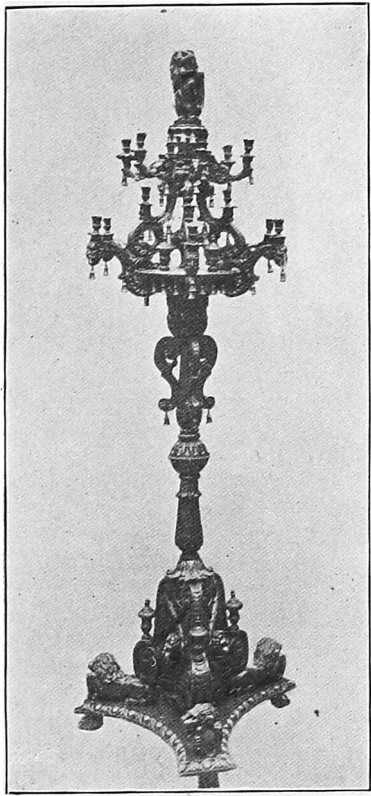
A small but well selected and choice collection of early English and French oils, all of XVIII. Century schools is now on view in the upper galleries of K. Collins & Co., No. 8 West Thirty-third Street, where they should be seen and studied by art lovers. Several of the canvases have historic interest, and others are unusual examples of famous painters. A striking three-quarter length portrait—really a study in black and white—of the "Marquise of Drouro," stepdaughter of the Iron Duke of Wellington, will astonish the average lover of Landseer's work such a departure is it from his characteristic technique and subject. There are two superior Morlands, exceptionally good in quality, a rarely good example of Kneller, a portrait of his stepdaughter, Miss Voss; a delicate and charming Romney; a portrait of Lady Austin, and a most attractive genre "Child With Dove," by Westall.

The French pictures include a finely executed portrait of Mme. de Landsworth, by Latour; an interesting portrait of Mme. de Lespinasse, the celebrated actress, by Mercier, and two characteristic Largillieres—"La Marquise de Bellechasse," and "La Marquise de Croisic." In the rear gallery are some clever charcoal drawings by Oscar Fehrer, a New York portraitist, who manages to secure some remarkable effects with his medium. As studies of character and expression these are admirable.

Fraulein Clara Ripberger's reproduction in silk embroidery of Raphael's "Sistine Madonna," is on exhibition at the gallery of E. Spencer Hall & Co., No. 465 Fifth Avenue. This is the picture, says the New York Tribune, which deceived the jurors, it is said, at the Paris Exposition, into believing it the original.

Since forming part of the German government's exhibit at St. Louis, the picture has been exhibited all over the country. It is hard to describe what is not tapestry, nor yet Gobelin work, nor yet weaving. Fraulein Ripberger worked seven years over this picture. It is 7 feet by 9 feet 6 inches, the size of the original, and is worked on unbleached linen in one width, with vegetable dyed silks, the colors of which were fixed by her father, who was a celebrated chemist.

A bust portrait of Dr. Frederick Hirth, by Karl Gussow, recently much admired at the Century Club, is now on view in the galleries of Theodore Heinemann, 257 Fifth Avenue. The portrait will be exhibited there for a week or ten days. Friends of Dr. Hirth pronounce the work an admirable likeness. Gussow is a member of the Royal Academy of Berlin. In 1877 he received a gold medal at the Amsterdam International Exhibition for his picture, "The Widow."



One of two Carved Walnut Georgian Torchères at Charles Galleries.

WITH THE DEALERS.

An interesting exhibition of water-colors, by Herbert W. Faulkner, at the galleries of W. H. Powell, 983 Sixth Avenue, is proving successful and during the past week five pictures were sold. Among those sold are: "Venetian Fishing Boats," "Little Canal of Public Gardens—Venice," "Sail Boat in Port—Venice," "Fishermen Drying Their Sails," and "Tower of Comares—Spain."

An exhibition of recent pictures by Mr. and Mrs. Colin Campbell Cooper, including a number of impressions made abroad, will be opened at these galleries on February 4 and will continue through February 16. A private view will be held on Sunday, February 3. Mr. Powell has recently sold "An Old Mill at Moret, France," by Paul Cornoyer, for \$400.

Following the successful exhibitions and sales of the Henry pictures and Matsuki collection of Oriental porcelains and curios by the American Art Association this week there will come on February 1 at the galleries, No. 6 East Twenty-third Street, an exhibition of finished work and sketches by the late Gustave Henry Mosler and of oils and water colors by the late Henry Farrer, together with that of a collection of Oriental porcelains sword guard curios, etc., owned by Mr. Farrer. The sale of these collections will begin at the galleries on February 7.

Recent portraits by Wilhelm Funk will be placed on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, on February 4, and will continue on view through February 16. The rarely fine 'Theobald collection of Whistler etchings are still on view in the lower gallery. There has recently been received from Paris at these galleries a full length portrait of Mrs. Henry Clews, Jr., and her child, by Henry Clews, Jr. This work will surprise the many friends of the young New Yorker and artist. It is beautifully painted in a low key of soft grays and whites, is full of vigor, exceedingly well drawn and posed and charming in expression.

Twenty-seven selected canvases by Claude Monet, and representing his early middle and late periods, from a

woodland painted in 1867, to several of the lovely comparatively recent Thomas series will be placed on exhibition at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, to-day, and will continue on view through February 14. This display will be most interesting and instructive to all lovers and students of the master of modern French impressionism.

Portraits by A. Benziger will continue on exhibition at the Brandus Galleries, No. 391 Fifth Avenue, through January 31.

An exhibition of French Canadian landscapes by Miss Constance Johnson will open at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, on February 4, and will continue there for two weeks. Miss Johnson, who has a studio in the Bryant Park Building, is a pupil of William M. Chase.

On Monday an exhibition of water colors by Walter Launt Palmer, the painter of the American winter, will open at the Noé Galleries, No. 368 Fifth Avenue, to continue there through February 9.

An exhibition of works by Swiss artists will open at the galleries of

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Max Williams, No. 432 Fifth Avenue, to-day and will continue there through February 7. Among a number of interesting prints and pictures in the galleries, there are now an unusually good and comparatively small example of Bierstadt, a typical bit of far western scenery, much more attractive than his larger panoramic canvases, and a charming low toned full length standing portrait of a child by Margaret Downing, whose drawings of children are so sympathetic as to have brought her deserved reputation.

Germany has for ages been the home of ivory carving and ancient wine goblets, tankards and drinking horns, can be seen in every museum. Kaldenberg's Sons, 95 Fifth Avenue, have a few choice examples of this work recently found in Europe.

The sale of Chinese and Japanese antiquities belonging to Mr. Jirokichi Yoshiy, which was concluded January 12 at the Fifth Avenue Auction Rooms, realized \$20,211. The Chinese rugs were eagerly bid for and brought from \$100 to \$800 each. A large bronze tiger went for \$135; a Kanghsi palace screen brought \$800; a Kanghsi jeweled flower \$145, and a small Chinese

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green jade box \$180. A Harunobu print sold for \$55 and a Kakemonoye by Masanoba for \$45.

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the exhibition of the Kelekian collections of Oriental textiles, rugs, porcelains, potteries, etc., will begin on Monday and continue through Thursday morning. The collections will be sold at auction by Mr. James P. Silo at the galleries on the afternoons of Thursday, Friday and Saturday, January 31 to February 2.

The exhibition will include Flemish and Gothic tapestries, Italian and Spanish embroideries, Ispahan rugs and other fine rugs of various weaves. It will also include a number of examples of ancient glass and potteries. The sale, which will continue for three days, will take place at 2.30 P. M. daily.

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